

Great Masters
OF THE ITALIAN RENAISSANCE

1400-1600



OCTOBER 4 — NOVEMBER 1, 1953

WINNIPEG ART GALLERY ASSOCIATION

Winnipeg, Canada

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Winnipeg Art Gallery

AUTHOR

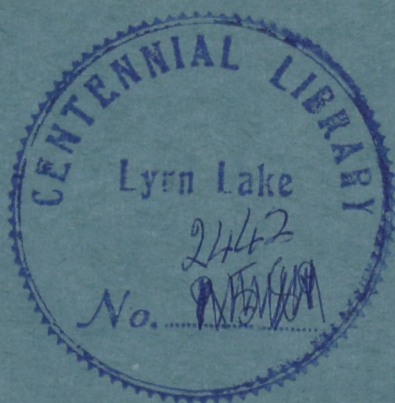
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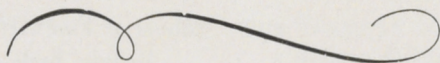


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Great Masters

OF THE ITALIAN RENAISSANCE

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WINNIPEG ART GALLERY ASSOCIATION

OCTOBER 4 — NOVEMBER 1, 1953

VANCOUVER ART GALLERY

NOVEMBER 15 — DECEMBER 13, 1953

Price 50 Cents

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PREFACE

In arranging the catalogue, and realizing that the development of the Italian School of painting is unfamiliar to a large number of people in Winnipeg, it has seemed wise to comment on the significance of the key Masters in the exhibition and the contribution they made to the history of painting. These comments will be found in the introduction. In the catalogue itself, notes are given following the description of most of the paintings, commenting on or explaining their style; and some of the important cities in Europe where works by these artists can be found are also given.

All the descriptions, except of three paintings loaned by the National Gallery of Canada which are taken from their "Catalogue of Paintings", are by the writer of the introduction.

For valuable aid in research and for compiling some of the data used in the notes, I am under obligation to my wife who gave many of her evenings at the Gallery with me in the preparation of the catalogue.

This exhibition of Italian Renaissance paintings contains among others, the following Masters who have achieved world-wide recognition:

THE FLORENTINE SCHOOL

Melozzo da Forlì
Filippino Lippi
Botticelli
Fra Bartolommeo
Ghirlandaio
Luini
Andrea del Sarto
The School of Giotto

THE SIENESE SCHOOL

Giovanni di Paolo
Giovanni di Benvenuto
School of Duccio
School of Simone Martini

THE MANNERIST SCHOOL

Bronzino
Giampetrino
Parmigiano

THE VENETIAN SCHOOL

Giovanni Bellini
Gentile Bellini (attributed to)
Palma Vecchio
Moroni
Lorenzo Lotto
Il Bassano
Tintoretto
Veronese
School of Titian

Paintings by these Masters are found in all the great museums of Europe, such as, the Uffizi Gallery, the Academy, Florence; the Brera, Milan; The Vatican Gallery, Rome; The Louvre, Paris; The Dresden Gallery, and the National Gallery, London. Quite a large number of these Masters have come to Canada and the United States during the last thirty years. Works by either one or several of the above Masters can be found in the National Gallery of Canada, Ottawa; The Montreal Museum of Fine Arts; The Art Gallery of Toronto; and in the United States in all the larger museums, notably the National Gallery, Washington, in which both the Mellon and the Kress collections have a large number of the Masters named above. Other important collections of Italian art are found in the Museum of Fine Arts, Boston; the Fogg Museum of Art, Harvard University; The Metropolitan Museum of Art, New York; The Pennsylvania Museum of Fine Arts; The Cleveland Museum of Fine Arts; The Art Institute of Chicago; and the Minneapolis Institute of Arts to name but a few of them. Most of the larger museums on the West Coast also have important collections of Italian art.

INTRODUCTION

It was only natural that the Renaissance should have its birth in Italy where there was an awakening of intellectual curiosity, an investigation of and translation from the classical authors, together with discoveries of Greek and Roman sculptures, and a development among educated people of a more worldly and scientific outlook.

The major arts such as painting, sculpture and architecture, were developed, inspired by a new interest in antiquity. The Roman Catholic church, quick in its recognition of the value artists could play in the propagation of the faith by painting religious themes which became the "Bible" of the illiterate, patronized the outstanding artists of the new era from the very beginning of the Renaissance to its close. Such great Masters as Giotto, Masaccio, Botticelli, da Vinci, Raphael and Michelangelo, to mention but a few of the best known, together with the great Venetians, Titian, Tintoretto, and Veronese, all contributed their part in painting, as well as the sculptors and architects, in enriching the world of art.

In organizing this exhibit of Italian painting of the Renaissance, we have brought together the major schools from the early to the high Renaissance dating from 1350 to a little after 1600. This includes the Sienese School, illustrating the late mediaeval and aristocratic element; the Florentine School, illustrating the humanistic, naturalistic, or scientific elements; the Venetian School, illustrating the sumptuous, worldly, and richly colorful elements, which closed the great era of Italian Renaissance painting. Each school had its special style and made its own contribution to the history of painting. The Sienese School was perhaps the most rarified and spiritual; its style was essentially calligraphic and flat-toned. The Florentine School emphasized tactile values or the three-dimensional, as well as the formal elements of composition; the style of the Venetian School was chiefly naturalistic. Moreover, Venice produced the finest portraits which had yet appeared in the whole range of art up to that time.

Technique

Up to the middle of the 16th century, when oil medium was first introduced to Italy, probably by Veneziano who had learned it from the Flemings, the inventors of oil medium, tempera on wood panel or on moist plaster (frescoes) was used. Tempera is made up of ground mineral pigment and the binding medium is the white of egg. But after 1550, oil, both on panel and canvas, came into general use in Italy. All the paintings dating before 1550 in this exhibit are done in tempera on panel; some of those after that date have been painted in oil on panel, while most of them are oil on canvas.

THE SIENESE SCHOOL 1300-1500

Siena, an inland city in Central Italy, and frowned upon by Florence, had remained aloof and aristocratic in its society and thus did not come into direct contact with the great humanizing forces of the Florentine Renaissance. Her painting remained essentially mediaeval in spirit, influenced chiefly by Byzantine art of the 12th century and remaining like it, calligraphic in style, with little use of modelling. Form or tactile values, carried so far by the Florentine and Venetian Schools, never developed to any great degree in Siena. There is no great sense of space in Sienese painting, and throughout its history, the subject matter is nearly always in the foreground, with little if any background developed.

The Renaissance spirit in Sieneſe art when it is evident, appears rather in the gradual development of naturalism as in the expressions of the Madonnas, and in a ſenſe of movement of the figures.

The exhibit contains paintings from the time of the great Duccio (1250-1318), the father of Sieneſe painting (whoſe *Majeſtas* altarpiece in the Cathedral of Siena is one of the greateſt maſterpieces of this ſchool) to the work of Girolamo di Benvenuto (1470-1524). Among the Sieneſe works are: one from the School of Duccio, one painting from the School of Simone Martini, one by Giovanni di Paolo, and one by Giovanni di Benvenuto.

SCHOOL OF DUCCIO (Painted about 1320)

No. 1 Madonna and Child Enthroned

Duccio's ſtyle with its tinge of orientaliſm from Byzantium is well repreſented in this Madonna and Child. To be particularly noted are its calligraphic or linear qualities; its orientaliſm in rendering the expression of the Madonna's face and features; and the abſence of ſtrong tactile qualities; to be alſo noted are the large areas of gold leaf on the panel. The latter technique, however, is alſo characteristic of the early Florentine School.

Following Duccio, Simone Martini is the next great maſter of this School, and has remained ever ſince poſſibly one of its moſt ariſtocratic and moſt ſenſitive exponents. His altarpiece now in the Uffizi Gallery, portraying the Annunciation, is one of the great early maſterpieces in Western Art.

SCHOOL OF SIMONE MARTINI (1285?-1344)

No. 3 Madonna and Child (and) Savior in His Tomb

This hinged dyptich portraying the above figures on a gold leaf panel convey a good idea of ſome of Simone's innovations. Both the Madonna and Child are more natural than in the painting of Duccio or his followers, and there is a greater emphasis on plastic qualities ſeen in the figure of Chriſt.

GIOVANNI DI PAOLO (1403-1483)

No. 4 The Death of Lucretia

The development of the Sieneſe School and its gradual influence by the ſcientific diſcoveries of Florence however ſlight, are found in this work. Although the architecture is ſtill Italian Gothic, the compoſition has a feeling for ſpace and depth and conſiderable perſpective. Much of the picture is thought of as in the foreground, although there is a middle-ground here and an indication of back-ground. There is alſo a greater ſenſe of movement in the figures than one finds in the 14th century panels of Siena. Theſe factors particularly indicate the limited way in which Siena felt the impact of the Florentine Renaissance.

GIROLAMO DI BENVENUTO (1470-1524)

No. 5. Dead Chriſt

The moſt advanced Sieneſe painting in the exhibit in reſpect to modelling of the bodies, naturalism, and expression in the faces is the "Dead Chriſt." Yet perſiſtence of the mediaeval tradition is ſeen in the device of keeping the ſubject matter in the foreground, while little depth is given the ſky, and the heads of the angels are both in the ſame plane as that of the Chriſt. When one recalls that

Leonardo da Vinci, Botticelli, Raphael, and Bellini were each creating their great religious figures in the same period, one may realize how very limited was the influence of humanism and science in Sieneese art even in this late date.

THE FLORENTINE SCHOOL (1250-1600)

More than any other city in Italy, Florence produced the greatest number of outstanding masters in painting, Venice being a close second. Fra Angelico, Giotto, Masaccio, Paolo Ucello, Pollaiuolo, Verrocchio, Fra Bartolommeo, Domenico Ghirlandaio, Fra Fillippo Lippi, Filippino Lippi, Botticelli, Leonardo da Vinci, Michelangelo, and Andrea del Sarto, were all Florentines, to name but a few of the outstanding Masters. This was due in part to the Florentine spirit of investigation and her scientific spirit. It is to Florentine painting one must look for development of tactile values or the plastic qualities, beginning with Giotto and culminating in Leonardo, Raphael and Michelangelo. Form, the creation of space in a picture, perspective, movement and naturalism were all innovations which must be accredited to the Florentine Masters who in turn passed them on to Milan, Bologna and Venice. The Florentines were, in fact, the great humanists of the era as is abundantly evident in their painting.

Giotto (1266-1336), the so-called father of Italian painting and founder of the Florentine School, although Cimabue painted important pictures before him, was the first truly great exponent of the new era. Though mediaeval in respect to the backgrounds of his paintings, he was imbued with a strong sense of tactile values and a dramatization of Christian themes to the extent that he directly influenced other early Masters such as, Masaccio, who further advanced painting in this direction. Giotto's figures are monumental and he is the first artist in Italy to create figures with such tactile strength which remained a characteristic of all Italian schools, except the Sieneese, well into Baroque times.

SCHOOL OF GIOTTO

No. 6 Crucifixion with Fainting Virgin

The one example in the exhibit which conveys some idea of Giotto's style is the "Crucifixion with Fainting Virgin" of the 14th century on gold leaf panel. Both the figure of John and of Mary, the wife of Cleophas, thus dramatize the theme, and the figure holding Mary is painted in such a way as to reveal the contours of the body with a true feeling for the three-dimensional. Giotto's great frescoes of the Life of Christ in the Arena Chapel remain to this day one of the wonders of the early Renaissance. One should compare especially the "Crucifixion", by Barna da Siena (No. 2) to observe the difference between strong tactile values and those which are merely suggested.

MELOZZO DA FORLI (1438-1494)

No. 8 Angel Playing a Lute

Although Melozzo, one of the great Masters of the 15th century, belonged to the Umbrian School and was a pupil of Piero della Francesca, he so well typifies the advancement of form and foreshortening among Florentine painters at this time that he is included here. One can easily discern in the figure of the angel the plastic qualities advanced beyond those of the 14th century. These qualities are seen in the head and features of the angel, in the hands and also the lute. Melozzo was one of several artists in his generation who greatly advanced painting in this important direction.

FILIPPINO LIPPI (1406-1469)

No. 9 The Annunciation

It is but natural that the work of one of the great Masters of early Florentine painting just before it reached its climax, should have expressed in various ways the rapid development in maturity of Renaissance painting. The small and graceful "Annunciation" panel by Filippino Lippi shows chiefly development not only of a naturalness of expression and pose, not only in the feeling for tactile values and the execution of the figures in space, but also of movement, especially seen in the figure of the Angel which is rendered as if its flight had just arrested the very moment it knelt upon the dais before the Virgin. There is here also a feeling for depth and space in the bedchamber of the Virgin, and a strong plastic quality is seen in the furniture of the room. Added to these factors are lighting and cast shadows, perspective, and a sensitiveness typical of this Master. Filippino Lippi is famous in part for his naturalism and the grace of his figures, as well as for his rendering of textiles and details.

GHIRLANDAIO (1449-1494)

No. 10 Holy Family With Saints

A pupil of the famous Master, Alessio Baldovinetti, Ghirlandaio became famous for his frescoes in the Sassetti Chapel and the Church of Sante Trinita, both in Florence, and for his frescoes for the Choir of Santa Maria Novella. His famous altarpiece, "Adoration of the Magi" is in the Academy, Venice. Among Ghirlandaio's patrons was Lorenzo di Medici.

BOTTICELLI (1444-1510)

No. 11 Madonna and Child

In Botticelli, that extraordinary genius of the late 15th century with a highly personal and individual style characterized by linear quality, we find the culmination of his master Filippo Lippi's grace. Peculiar to Botticelli, however, are the ethereal and highly spiritual expressions in his Madonnas, tinged with a slight melancholy; their poses are very natural and their robes graceful. His sense of tactile values and movement was extraordinarily developed.

It may be said that Botticelli is unequalled in his portrayal of pure, spiritual qualities, as seen in the Madonnas of this Master, and in his courageous if "nostalgic attempt to recapture the spirit of antiquity" in his pagan subjects. These great abilities reach their climax in his masterpiece, "The Birth of Venus" in the Uffizi Gallery, one of the most beautiful and spiritual nudes ever created.

The "Madonna and Child" in the exhibit illustrates a number of the characteristics named above.

FRA BARTOLOMMEO (1472-1517)

No. 12 The Assumption of the Magdalen

This artist, who became a member of the Dominican Order through the teachings of Savonarola, followed the Florentine tradition in the general style of the Cinquecento: its chiaroscuro derived from Leonardo da Vinci, also the gravity of the figure so typical of this school, and its careful draughtsmanship. Fra Bartolommeo was influenced by Raphael as well as Leonardo. Most of his well known religious figures are constructed on an enormous scale demanded by the times and are very impressive, but according to Berenson, they prevented the sensitiveness of this artist from reaching the full flowering of its early promise.

SCHOOL OF ANDREA DEL SARTO

No. 13 The Magdalen

Andrea Del Sarto's fame, and he also was highly praised by his contemporaries, rests upon his fine coloring and technique as well as upon his great sense of tactile values in his many religious canvases. Even Berenson states that Andrea's "Last Supper" is the "one 'Last Supper' which can be looked at with pleasure after Leonardo's". His portraits are also notable; this painting of the Magdalen in its use of color and feeling for tactile values and draperies, for its dignity and fine draughtsmanship, and its plastic and rhythmical quality in the folds of the costume, is strongly reminiscent of Andrea's work.

BERNARDINO LUINI (1480/5-1532) School of Milan*

No. 14 The Infant Christ and St. John the Baptist with a Lamb

The exhibit is fortunate to have an example of this artist's work since he is a link with Leonardo da Vinci, the greatest genius the Renaissance produced—the age that produced so many. Luini studied the work of Leonardo to such an extent that he approximated some of his remarkable form values and his sense of color and smoothness. In the past it was sometimes difficult to discriminate between the work of the two artists.

THE MANNERIST SCHOOL (1530-1580)

The Florentine High Renaissance of the 16th century was dominated by the three great geniuses, Leonardo da Vinci, Raphael, and Michelangelo. Many of their contemporaries in painting felt that all problems had now been solved and that the one task remaining was to "execute variants upon the methods and practices of their predecessors". This is the significance of the term "Mannerism". The term is limited to those artists working from 1530-1580, adapting to their own uses the composition and often the style of painting of the great Masters of the High Renaissance. For the sake of convenience, though the Mannerists come from different cities, they are grouped under the term identifying their school. The exhibition has three Mannerists:

Bronzino, of Florence; Giampetrino, of Milan; Parmigiano, of Parma.

Finally, it can be said that most Mannerist painters in one way or another reflect the work of either Leonardo, Raphael, or Michelangelo; and in some instances some may reflect attributes of more than one of these three. In the North, however, they reflect the work of Correggio, who dominated the school in that area in the 16th century.

THE VENETIAN SCHOOL (1450-1600)

Venice, unlike Florence and Rome, isolated in the North, was generally free from political trouble and intrigues, and devoted herself to the development of trade in the Occident and Orient, building up wealth, power and prestige. She was called by the historians of the 16th century the "Jewel casket of the World," and until the close of that century and the beginning of the next she "enjoyed a degree of worldly prestige unapproached by any other city of Europe". Later, the

*Because Luini's style is linked to Leonardo's, he is placed for convenience here with the Florentine Masters.

"initial impact of the discovery of the New World began to be felt and the westward orientation of European culture was initiated that ultimately was the determining factor in the undermining of Venetian influence and power", as stated by David Robb in his history of painting.

Strangely enough, but probably because of her isolation from the cultural centres of Florence and Rome, and probably because of directing her interests toward building commerce, Venice was not affected to any great extent by the philosophical innovations of the other cities, nor by the intellectualism and humanism of the past.

Contemporary life and its pleasures interested Venice. Great festivals, pageantries with richly costumed doges and ministers are seen in many Venetian paintings from the end of the 16th and well into the 17th and 18th centuries. Paintings in Venice are also filled with classical themes, these being but a foil for the beautiful and sensuous nudes so characteristic of Venetian painting.

"As a matter of historical fact", as stated by Robb, "Venice produced no great writers, or sculptors, or architects. The names of outstanding scholars and thinkers of the Renaissance included no Venetians." But in painting, her artists are enrolled on the tablets of fame. Curiously enough, there was no longer self-striving from archaism to maturity; Venice arrived practically full fledged in painting. About 1475, Antonella da Messina visited this city and introduced oil painting from the Flemings, and this medium became standard with Venetian artists.

The moment has been called critical for the cultural temperament of Venice, since by then she was sufficiently mature to accept, absorb, and develop painting, which art had reached maturity in Florence, Rome, Bologna, etc., years earlier.

Under the brothers, Gentile and Giovanni Bellini, and under Carpaccio Venice developed a style of her own; and in the 16th century, Venetian painting is famed for its individuality, its color, and its hedonistic ideals. The Bellini family, especially the brothers Gentile and Giovanni, inspired by Antonella da Messina used oil as a medium to create their excellent portraits and their beautiful Madonna figures and religious subjects famed the world over.

It took only the lifetime of Giovanni Bellini for painting in Venice to arrive at full maturity, largely because of what Florence and Rome had developed in the preceding century and a half and passed on to her.

The Bellini brothers and Vittore Carpaccio were the first Venetian artists of world renown.

GIOVANNI BELLINI (1430-1516)

No. 20 Head of Christ

The exhibit is also fortunate in having a dignified and beautiful "Head of Christ" by this early Venetian Master of world fame. The painting has "pictorial sensitiveness of color, light and atmosphere" so characteristic of this school.

SCHOOL OF TITIAN (Early 16th Century)

No. 22 Archbishop Querini

Titian (1477-1576) is one of the phenomenal geniuses of Venice, who painted for a full seventy-five years and created many masterpieces within that time, out of the ninety-nine years of his lifetime. All of his work which has survived, as art historians state, "is good, none really bad", and much of it falls into the realm of world masterpieces. Titian, who was the pupil of Giovanni Bellini and of the

famous Giorgione, developed monumentality in both figures and landscapes, as his paintings and those of his followers and school show. Moreover, Titian analyses his sitters rather than flatters them. There is also a general feeling for mood and peaceful scenes in the out of doors often referred to here as the "Arcadian landscape". In his "Venetian Painters of the Renaissance", Berenson pays high tribute to Titian by saying, "Historically considered, he is the only painter who expressed nearly all of the Renaissance that could find expression in painting".

Titian's portraits had dignity, harmonious color, and largeness and vigour of brush stroke. This is true of the portrait above, in his manner, and like Titian also, it has an objective quality, and important facts pertinent to the sitter are included and delineated, such as, the Holy Book and the crozier, the symbol of office. The silvery light often seen in Titian figures appears here, while the figure appears to be enveloped by atmosphere.

PALMA VECCHIO (1480-1528)

No. 28 The Drunkenness of Noah

The work of this Master, also a pupil of Giovanni Bellini, is notable for its natural and easy grace; Palma Vecchio's work is nearly always imbued with a sincere human sentiment; and his moods, as has been well said, are rather those of the real world than the Arcadian one so popular with most of the Venetian Masters, especially as seen in the work of Giorgione.

LORENZO LOTTO (1480-1556)

No. 25 Portrait of a Man

Lorenzo, a painter of religious subjects and imbued with the fanaticism of Savonarola, turned from the more worldly art of his contemporaries and did religious subjects of a more hierarchical type; his best work, however, is in portraiture. Lorenzo was also an analyst of his sitters as this portrait reveals—interpreting his subject more from what today is called the psychological viewpoint. Nearly all his portraits are clear, harmonious in tonal quality and have the quality of sympathy. Lorenzo also had considerable influence on those followers who achieved note in portraiture, such as Giovanni Moroni.

GIOVANNI MORONI (1520-1578)

No. 34 Portrait of an Engraver

Moroni, who gained much from Lorenzo Lotto, is both an artist of human sympathy and of excellent craftsmanship. The "Portrait of an Engraver" is typical of the kind of portraiture for which Venetian artists were famous. The recording of details, as the graver's tool, the note paper, the book; the perspective, as in the square of the town out the window; Tintoretto's shimmering light seen on the sleeves of the engraver, are all characteristics common to Venetian paintings in the 16th century.

TINTORETTO (Jacopo Robusti) (1518-1594)

No. 31 Madonna and Child; No. 32 and No. 33 Portrait of a Doge

The exhibit has three paintings by Tintoretto, another Master like Titian of world-wide fame—one a beautiful example of his religious painting, and two portraits of Doges. Titian was his Master, and his aim as is often quoted, was to

"achieve the draughtsmanship of Michelangelo and the coloring of Titian". Consequently, he studied figures with a "view to strong foreshortening in space", always keeping the plastic element prominent. Tintoretto's sense of space was always a primary factor in his work. Most of his mature work has a quality of silvery light playing over it, characteristic of this artist. Tintoretto studied this phenomenon in its relation to form and he is said to have "made studies hanging little models of figures in shadow boxes and moving lighted candles around them, opening and shutting blinds and placing them in various intensities of light"* to aid him in obtaining correct values. He is said to use light in a new way, "focussing or spotlighting certain areas in his canvas, dimming others".* This technique is particularly effective in the flesh tones of his figures. Such lighting is seen in the features of the Madonna, in the flesh tones, and on her garments. It is also seen in his portrait of the Doge which illustrates Tintoretto's beautiful use of shimmering light and his mastery of tonal values. Alvan Clark Eastman, director

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The Winnipeg Art Gallery is indebted to the Minneapolis Institute of Arts for their co-operation in lending Bernhard Berenson's three volumes on Italian painting.

Those interested in Sienese art should consult George H. Edgell's, *A History of Sienese Painting*, New York, 1932.

*Bryant's *Dictionary of Painters and Engravers*, Vol. V, London, 1903.

Catalogue

THE SIENESE SCHOOL 1300 - 1500

School of Duccio

1. MADONNA AND CHILD ENTHRONED (Painted about 1320)

On a panel painted in gold leaf is haloed Madonna seated on high throne holding Christ Child, also haloed. At lower right a small, single figure kneeling in prayer, probably a donor. At foot of throne, inscription, "Mater Sua Dei". Tempera on panel; Size: 6" x 10 $\frac{1}{4}$ ".

Exhibited: The Detroit Institute of Arts, 1933.

Published: *The Sixteenth Loan Exhibition of Old Masters—Italian Paintings of the XIV to XVI Century*, The Detroit Institute of Arts, March 8-30, 1933, No. 44.

Loaned by: M. KNOEDLER & CO., INC., New York, N.Y.

Note: Both haloes are beautifully tooled with floral patterns. Duccio, to whose school the above painting belongs, was the first great Sieneese artist. His most famous work is the *Majestas* altarpiece for the Cathedral of Siena, depicting the Madonna and Child and over thirty figures surrounding her including saints and angels. The gold background and linear style in the figure above are all characteristic of Duccio's work, derived from Byzantine influence.

Da Siena, Barna (14th Century)

2. CRUCIFIXION

The Crucifixion on an arched panel overlaid with gold leaf, having a refined, chased, floral border. Foot of Cross stands on small hill (symbol of Golgotha); skull at base. Mary with hands clasped in grief stands at left looking up at Jesus; St. John, with head bowed in grief, at right.

Tempera on panel, gold leaf background; Size: 17 $\frac{1}{4}$ " x 7 $\frac{3}{4}$ ".

Ex Collection: Mrs. Devaux, England.

Loaned by: WILDENSTEIN & CO. INC., New York, N.Y.

Note: Barna da Siena is noted for his works at Siena, Cortona and Rezzo. Like a number of early Sieneese artists, he was under the influence of Simone Martini.

School of Simone Martini (1285?-1344)

3. MADONNA AND CHILD and THE SAVIOUR IN HIS TOMB

A hinged diptych. On right panel with gold leaf background, half-length, haloed figure of the dead Christ, standing in tomb with hands crossed. Left panel: half length figure of Madonna standing holding Christ Child, the Christ Child carrying apple in left hand (symbol of the World), and in right, parchment scroll, inscribed, "Ego su via ver" (I am the true way).

Tempera on panels; Size: 6" x 8 $\frac{1}{4}$ " each.

Ex Collection: Duke Pignatelli, Montedbalvo, Naples; Signor Enrico Frascione, Naples.

Exhibited: Siena, 1900; Denver Art Museum, 1948.

Published: *Italian Renaissance and Baroque Art*, Denver Art Museum, December 17-January 10, 1948, No. 1.

Loaned by: M. KNOEDLER & CO., INC., New York, N.Y.

Note: This artist was of the School of Simone Martini, one of the most sensitive of all Sienese artists. His greatest work is the famous "Annunciation" in the Uffizi Gallery, Florence. The above painting bears stylistic resemblance to Simone in the features of the Madonna and her slightly inclined head.

Di Paolo, Giovanni (1403-1483)

4. THE DEATH OF LUCRETIA (A panel from a cassone*)

Lucretia standing in her bedroom and seen through an arch, plunges a dagger into her breast while her husband Collatinus, Brutus, and two other men rush lamenting into room. The bed, with large headboard, pillows and bolster is at back of room, the curtain drawn across window. Bedroom opens on to a tiled court surrounded by a crenellated and turreted wall.

Tempera on panel; Size: 17 $\frac{3}{4}$ " x 12".

Ex Collection: Herr Marzell von Nemes, Munich; Edwin S. Bayer, New York.

Exhibited: Detroit Institute of Arts, 1933; Springfield Museum of Fine Arts, Mass., 1936; Architectural League of New York, 1938; Addison Gallery of Art, 1942; Wadsworth Atheneum, Hartford, Conn., 1947; Denver Art Museum, 1948.

Published: Siren, Oswald, *Two Early Quattrocento Pictures*, Burlington Magazine, Vol. XLVI, June, 1925, pp. 281, 282; Venturi, Adolfe, *Studi dal Vero—attraverso le Raccolte Artistiche d'Europa*, Milan, 1927, p. 84; Cat. of Exhibit, Detroit Institute of Arts, March, 1933, No. 50; *Italian Renaissance Painting*, Springfield Museum of Fine Arts, October-November, 1936, No. 5; *Architecture Portrayed by Artists*, Architectural League of New York, March, 1938, No. 1; *Architecture in Painting*, Addison Gallery, November 16-December 16, 1942, No. 10; *50 Painters of Architecture*, Wadsworth Atheneum, October 30-December 7, 1947, No. 20, reprod. plate I; *Italian Renaissance and Baroque Art*, Denver Art Museum, December 17-January 10, 1948, No. 3; Brandi, Cesare, *Giovanni di Paolo*, Florence, 1947, fig. 105.

Loaned by: M. KNOEDLER & CO., INC., New York, N.Y.

Note: Inscription: "Lucretius" written at lower right of scene; "Collatinus" at lower centre; "Brutus" at right centre. Lucretia, wife of Tarquinus Collatinus, prefect of Rome, was dishonored by Sextus, son of the Emperor. Before her father, husband and their friends Brutus and Valerius, Lucretia avowed her dishonor and stabbed herself. The incident caused an insurrection which replaced kings with consuls.

Di Benvenuto, Girolamo (Girolamo Del Guasta*) (1470-1524)

5. THE DEAD CHRIST

Half-length figure of dead Christ crowned with thorns, with a loincloth, standing in sarcophagus, each arm held by angel standing at either side; a hand of each of the angels pressed against Head of Christ. The Head of Christ is rayed; that of angels haloed; their eyes shed tears.

* A cassone was a wooden chest, often a marriage chest, on which artists usually painted appropriate narrative scenes from mythology or history.

Tempera on panel; Size: 10½" x 11½".

Ex Collection: Carlo Angeli, Florence; Dan Fellows Platt, Englewood, N.J.
Published: Perkins, F. Mason, *Due dipinti senesi della Pieta*, Rassegna d'arte Senese, Vol. 7, 1911, pp. 68, 69; Crowe & Cavalcaselle, *A History of Painting in Italy*, 1914, Vol. V, p. 165 (notes by Tancred Borenius); Berenson, Bernhard, *Italian Pictures of the Renaissance*, Oxford, 1932, p. 252; Berenson, Bernhard, *Pitture italiane del rinascimento*, Milan, 1936, p. 217; van Marle, Raimond, *The Development of the Italian Schools of Painting*, The Hague, 1937, XVI, p. 421.

Loaned by: WILDENSTEIN & CO. INC., New York, N.Y.

*Girolamo del Guasta was the son of Benvenuto del Guasta, whose works are in the Baptistery and in the Gallery of Siena, in the London National Gallery, and the Cathedral of Siena. This work illustrates the development of Renaissance style in Sienese painting.

THE FLORENTINE SCHOOL 1250 - 1600

Florentine School (14th Century)

6. CRUCIFIXION

The Crucifixion on a gold leaf panel background with small angels flying toward the Cross from either side to receive the Precious Blood. Mary, nimbed, to left, is seen fainting in the arms of Mary, the wife of Cleophas. Another woman looks on. Mary Magdalen with long tresses, clasps foot of Cross in grief. To the right, St. John, nimbed, with hands clasped in grief, and other Saints, also nimbed, behind him; some of the figures, not nimbed, carry banners on a staff. A decorative inside border, based on Arabic calligraphy.

Tempera on panel; Size: 21" x 11".

Ex Collection: Private German collection.

Loaned by: WILDENSTEIN & CO., INC., New York, N.Y.

Note: The tactile qualities which had been developed by Giotto are easily seen in the figures holding the fainting Virgin; it is also seen in the figure of St. John, but felt to only a limited degree in the figure of Christ. The grouping of the figures, as well as the use of angels taking the Precious Blood, are characteristic of early Florentine painting.

Boccatis, Giovanni (Active 1435?-1480?)

7. A MIRACLE OF ST. SABINUS

In a long, narrow room, King Totila and St. Sabinus seated on a dais at a feast, a patterned textile hanging behind them on a wall; the blind St. Sabinus wearing a mitre, receives a cup from the king on his left. At the near end of table stands a serving page, napkin over his shoulders, while another stands on the floor holding glass; three townsmen stand in conversation behind the page. On right, a serving bench and shelf; behind bench a servant about to pour wine into glass held by a page. Through arched doorway at back of room, a town with church tower in distance.

Tempera on panel; Size: 16" x 11¼".

Ex Collection: W. Graham; William Harrison Woodward, London.

Exhibited: Denver Art Museum, 1948.

Published: *Italian Renaissance and Baroque Art*, Denver Art Museum, December 17-January 10, 1948, No. 5; Borenius, Tancred, *Some Reconstructions*, (here, the subject is given erroneously as "A Miracle of St. Nicholas"), *The Apollo*, October, 1925, pp. 200-203; Constable, W. G., *Paintings by Italian Masters in the Possession of William Harrison Woodward*, Oxford, 1928, Plate VI, p. 6-6, No. 6; van Marle, Raimond, *The Development of the Italian Schools of Painting*, The Hague, 1934, p. 16, Vol. XV.

Loaned by: M. KNOEDLER & CO., Inc., New York, N.Y.

Note: According to the lender, the panel is "part of a predella to an altarpiece". The style, with its formal folds of the costumes and arrangement of the figures is reminiscent of narrative illumination of the Middle Ages. However, the use of light and shade and development of tactile values and perspective are all characteristic of the Renaissance.

The "Miracle of St. Sabinus" from the "Acta Sanctorum" concerns the blindness of this Bishop. Because of his misfortune, he had grace given him so that his spiritual insight was quickened. Totila, king of the Goths, tested the Bishop's powers by inviting him to a feast. When the page brought a cup to the guest, Totila secretly took it to offer it to the Bishop. St. Sabinus knew by his inward sight that the king held the cup and accepting said, "Strength to this thy hand, O king". Totila then knew that "the Saint was gifted with the power of prophesy in things unseen", and thereafter had deep veneration for him and gave the Bishop and all his flock perpetual protection. We have paraphrased this account from that given by W. G. Constable in his introduction to the Woodward Collection, Oxford, 1928. The Latin translation from the "Acta Sanctorum" was made by Mr. Woodward.

Da Forli, Melozzo (1438-1494)

8. ANGEL PLAYING A LUTE (Painted 1460-1470)

Half-length figure of haloed angel playing lute; spiral terminal of bishop's crozier partially seen in foreground.

Tempera on panel; Size: $8\frac{1}{2}'' \times 12\frac{3}{4}''$.

Ex Collection: Private collection in Southern France, near Avignon.

Published: Suida, Wm. E., *Mantegna and Melozzo*, Art in America, April, 1946, p. 70, fig. 10.

Loaned by: M. KNOEDLER & CO., INC., New York, N.Y.

Note: According to Suida, well known authority on Italian painting, this is probably a fragment of a lost altar panel. Melozzo first instructed by an assistant of the great Mantegna, adopted later, much of the style of the important early Master, Piero della Francesca, who had developed the use of perspective. Melozzo is famed for his use of foreshortening of figures in frescoes on vaults and ceilings, and he is considered to be among the first to use this principle. In the above painting the foreshortening is seen in the angel's head, figure and hand. The influence of Mantegna, one of the first great Florentine Masters, is seen in this painting.

Lippi, Filippino (1406-1469)

9. ANNUNCIATION

The Virgin haloed, is enthroned with hands clasped in her lap; an open prayer book is on dais. Arriving in the foreground, and kneeling to the left of the Virgin, is the Angel of Annunciation, also haloed, her robes still fluttering,

bearing a lily, the appropriate symbol of the event. Through circular opening above door at left, a Dove, symbol of the Holy Ghost, flies toward Mary, rays of light trailing behind it. On right, is cupboard on top of which are holy books, lamp and lectern. Back of this is a carefully made bed, partially screened off by a curtain.

Oil on panel; Size: $22\frac{3}{4}'' \times 14\frac{1}{4}''$.

Ex Collection: Rigollot, Siffait de Moncourt.

Exhibited: Los Angeles County Museum, 1934; Wildenstein, New York, 1947. Published: *European Paintings by Old and Modern Masters*, Los Angeles County Museum, June 13-August 5, 1934, No. 2; *Art Digest*, February 1, 1947. Loaned by: WILDENSTEIN & CO., INC., New York, N.Y.

Note: This famous Master was the son of the equally famous Master, Fra Filippo Lippi; his mother, Lucrezia Buti, served as the model for many of Fra Filippo's Madonna subjects. One of Filippino Lippi's best known works is the "Vision of St. Bernard" in the Badia Chapel, Florence. He did some famous frescoes for the Brancacci Chapel in the Carmine Church, Florence, where the great early Master, Massaccio also worked. He also did the frescoes of the "Life of St. John the Evangelist" in the Strozzi Chapel. It is said by some that Filippino was a true precursor of Raphael. His works are found, besides Florence, in Rome, Lucca, Naples; in the National Gallery, London; the National Gallery of Canada; National Gallery, Washington; in Boston; and also in a few of the larger western museums in the United States.

Ghirlandaio, (attributed to) (1449-1494)

10. HOLY FAMILY WITH SAINTS

The holy family with two saints, possibly St. Francis and St. Paul.

Oil on panel; Size: $45\frac{1}{2}'' \times 43''$.

Loaned by: VINCENT HOLMES, Victoria, B.C.

Botticelli, Sandro (1444-1510)

11. MADONNA AND CHILD

Three-quarter figure of haloed Madonna standing, holding the Christ Child, also haloed, close to her. Behind, an open window looking out to landscape with field and wooded hillside. In lower left corner of picture, an open book. Tempera on canvas; Size: $21\frac{1}{2}'' \times 15\frac{1}{2}''$.

Ex Collection: R. B. Angus, Montreal.

Exhibited: *Exhibition of Italian Paintings*, Gallery of Trotti & Co., Paris, 1909; *Inaugural Loan Exhibition*, Montreal Museum of Fine Arts, lent by Mr. R. B. Angus.

Loaned by: THE MONTREAL MUSEUM OF FINE ARTS, Montreal, Que. (Presented by Mr. R. B. Angus, 1917).

Note: His famous "Birth of Spring" in the Academy at Florence, "The Birth of Venus," and "The Magnificat," in the Uffizi in Florence, and "Mars and Venus" in the National Gallery, London, are but a few of the great achievements of this Master. With a number of his contemporaries, Botticelli aided in painting frescoes in the Sistine Chapel, at the Vatican. Besides the important cities of Italy where his paintings are found, a few have come to Canada and the United States in the last few years, such as the above painting. In the United

States the work of this Master is found at the National Gallery, Washington; the Fogg Art Museum, Harvard University; Fenway Court, Boston; the Museum of Fine Arts, Boston; the Detroit Institute of Arts, and a few of the other larger museums.

Fra Bartolommeo (Baccio Della Porta) (1475-1517)

12. ASSUMPTION OF MARY MAGDALEN

Mary Magdalen, with emaciated face, her hair covering her body, stands upon a cloud, her hands as if in prayer. Two putti, also on clouds, to right and left of the Magdalen, both haloed, one with hands in adoration, the other with arms crossed on chest, also in adoration.

Oil on panel; Size: 26½" x 16½".

Ex Collection: D. F. Platt, Englewood, N.J.

Exhibited: Wildenstein & Co., 1947.

Published: Bles, Arthur de, *How to Distinguish the Saints in Art*, New York, 1925, pl. 32, No. 4, p. 105; Berenson, Bernhard, *Italian Pictures of the Renaissance*, Oxford, 1932, p. 47; *Italian Paintings*, Wildenstein & Co., New York, 1947, No. 17.

Loaned by: WILDENSTEIN & CO., INC., New York, N.Y.

Note: Bartolommeo studied the works of Leonardo da Vinci, particularly his methods of chiaroscuro, which became one of his most striking characteristics. In 1500 he met Raphael, who is said to have learned from him the principles of coloring and folding of draperies; in return, Raphael is said to have taught Bartolommeo perspective. Bartolommeo's "Holy Family" in the Louvre, in its architectural setting illustrates his tendency to construct religious figures on a colossal scale. In 1514, while in Rome, he painted the figure of St. Paul and part of St. Peter, which was finished by Raphael. His works are found in Berlin, Florence, London, Paris, Russia, Rome, Vienna, etc.

School of Andrea Del Sarto (Andrea Del Sarto 1486-1530)

13. THE MAGDALEN

"The half-length figure of haloed Magdalen is seated turned to left; her dress has billowing sleeves and there is a white undergarment and thin gold chain about her neck. In right hand is an ointment jar; her left lies in her lap. Stone wall, left background; curtain to right."

Oil on canvas, transferred from wood; Size: 35¾" x 26¾".

Ex Collection: Hamilton Palace, Glasgow; Charles Butler; Arthur J. Sulley, London.

Exhibited: Carnegie Institute, Pittsburgh, 1919.

Published: Waagen, *Treasures of Art in Great Britain*, 1854, III, p. 300; Crowe and Cavalcaselle, *Painting in Italy*, 1914 ed., VI, p. 202 (att. to Bacchiacca); Berenson, Bernhard, *Italian Pictures*, 1932, p. 475 (as Puligo); Berenson, Bernhard, *Drawings of the Florentine Painters*, 1940, I, p. 296, note 7.

Loaned by: THE NATIONAL GALLERY OF CANADA, Ottawa, Ont. (Acquired 1912).

Note: Andrea del Sarto was called by the Florentines "the perfect painter". He was influenced by Leonardo da Vinci and Fra Bartolommeo as seen in his work and that of his followers, especially in dramatizing color and tactile values as found in the above painting. His frescoes of the "Life of the Virgin" are found in the Church of Santissima Annunziata, Florence.

Luini, Bernardino (1480/5-1532) (School of Milan)

14. THE INFANT CHRIST AND ST. JOHN THE BAPTIST WITH A LAMB

"Two nude children: to left, St. John turned to right, left hand on the lamb's back, his right grasping its coat; beside him, Christ turned to left, arms about the lamb's neck. In foreground, grasses, violets and other plants; dark background with yellow iris."

Oil on canvas transferred from wood; Size: 31" x 22 $\frac{3}{4}$ ".

Ex Collection: Alfred de Rothschild; Almina, Countess of Carnarvon, London.
Published: Berenson, Bernhard, *Italian Pictures*, 1932, p. 318; Venturi, L., *Italian Paintings in America*, 1933, II, p. 492.

Loaned by: THE NATIONAL GALLERY OF CANADA, Ottawa, Ont.
(Acquired 1927).

Note: Luini in the middle of his career became a follower of Leonardo da Vinci. His late productions show his own originality, but based on Leonardo's manner. Peculiar to Luini, and seen in the above painting, is a decided sweetness in the expressions of most of his figures. Luini did both paintings and frescoes in the churches of Milan and neighboring towns, such as at Lugano and at Saronno, with its series of pictures of the "Life of the Virgin". These last are said to resemble the works of Raphael. He also has pictures in the Cathedral at Como.

Bordone, Paris (1500-1571)

15. PORTRAIT OF A MAN

Half-length portrait of seated man with light mustachios and beard, his head turned to the observer, wearing a cape, and beret affixed with coat of arms. A sketch of a painting appears in upper left corner.

Oil on canvas; Size: 31 $\frac{3}{4}$ " x 26".

Loaned by: THE ART GALLERY OF TORONTO, Toronto, Ont. (Acquired by purchase).

Note: This artist, a pupil of Giorgione and later Titian by whom he was greatly influenced, (as one can see by his rendering of the character of the sitter rather than making a flattering portrait), became one of the outstanding Masters of Venetian portraiture. Francis I invited him to Paris where he painted various members of his Court; he was knighted by Francis II. He is also famed for his Biblical subjects painted in the dome of St. Vincenzo at Treviso.

THE MANNERIST SCHOOL 1530 - 1580

Bronzino (Cristofano Allori) (1577-1621)

16. PORTRAIT OF A MAN

Head and shoulders of man with thin beard and mustachios; the sitter wears doublet with turned down stiff collar, edged with lace.

Oil on canvas; Size: 15 $\frac{1}{4}$ " x 11".

Ex Collection: K. Tillberg.

Exhibited: Los Angeles County Museum, 1934.

Published: *European Paintings by Old and Modern Masters*, Los Angeles County Museum, June 13-August 5, 1943, No. 4.

Loaned by: WILDENSTEIN & CO., INC., New York, N.Y.

Note: Bronzino reflects his mannerism in the meticulousness of his work, its smooth quality, its absence of depth in the background and a "seriousness of mood", characteristics of the entire school. He is the son of Alessandro Bronzino, one of the Mannerists. His works are found in the Uffizi Gallery, Florence, The Louvre, Paris and the National Gallery, London.

Giampetrino (Active First Decades of 16th Century)

17. HEAD OF A GIRL

Three-quarter profile head of girl with long waved hair, parted in the centre, a strand falling over her shoulder.

Oil on panel; Size: $9\frac{1}{4}'' \times 7\frac{3}{4}''$.

Ex Collection: H. de la Salle.

Authenticated by: Bernhard Berenson, letter, June 10, 1948.

Loaned by: WILDENSTEIN & CO., INC., New York, N.Y.

Note: In the above head, it is clear that the artist is under the influence of Leonardo da Vinci, evident in the very careful painting of the hair, the smooth finish of the features and to a limited extent the expression.

Parmigiano (1504-1544) (Born Francesco Mazzuola in the City of Parma)

18. PORTRAIT OF LORENZO CYBO, CAPTAIN OF THE PAPAL GUARD

Three-quarter length portrait of a soldier, wearing large, curved velvet hat with ostrich plume. The captain is clad in doublet with lace collar and cape. His right hand clasps the handle of a handsomely jewelled sword, his left, the handle of his dagger at his waist. To his left, partially seen, is a child clasping the sword, and on the table lies a book. In the background is a window looking out to orangerie.

Oil on canvas; Size: $50'' \times 41''$.

Ex Collection: Comtesse Frenfanelli Cybo, a native of Foligno; Marquis Strozzi, son of the Comtesse Frenfanelli Cybo.

Exhibited: Wildenstein & Co., New York, 1947.

Published: *Italian Paintings*, Wildenstein & Co., New York, 1947, No. 41.

Loaned by: WILDENSTEIN & CO., INC., New York, N.Y.

Note: Inscribed lower right, "Lorenzo Cybo, etc.". Parmigiano, a contemporary of Correggio by whom he is influenced in his flesh tones, went to Rome early in his career and was greatly aided by both Raphael and Michelangelo. While in Rome, he did a religious painting for Pope Clement VII, which is in the palace of the Vatican. On his return to Parma he again studied the works of Correggio, who was perhaps his greatest influence. The principle of keeping the figure in the foreground and giving little depth back of the sitter is clearly illustrated here. He worked in both frescoes and easel painting. His works are found in Florence, Rome, Bologna, Genoa, Naples and Parma, and all the large museums of the world.

THE VENETIAN SCHOOL 1450 - 1600

Bellini, Gentile (1429-1507)

19. PORTRAIT OF A MAN

Three-quarter profile of head and shoulders of a Venetian, wearing a cloak bordered with velvet over his shoulders, and circular cap on head.

Oil on panel; Size: 15 $\frac{3}{4}$ " x 9 $\frac{1}{2}$ ".

Ex Collection: William Graham, 1886.

Published: *William Graham Collection Sale*, Christie, Manson & Woods, London, April 8, 1886, p. 30, No. 185; Berenson, Bernhard, *School of Gentile Bellini*, October 30, 1946.

Loaned by: WILDENSTEIN & CO., INC., New York, N.Y.

Note: Gentile Bellini, brother of Giovanni Bellini, is best known for the pageant fresco he did for the Academy in Venice and for his "Miracle of the True Cross", and for his portraits. One of his best known portraits is the Sultan Mohammed II, in the National Gallery, London.

Bellini, Giovanni (ca. 1430-1516)

20. HEAD OF CHRIST (Painted about 1505)

"Head and shoulders, full-face, thin beard, long hair parted in middle; rose-coloured robe and blue cloak with green lining shot through with yellow over left shoulder; right hand raised in blessing; dark background, with rays above and on either side of head."

Oil on wood; Size: 20 $\frac{1}{2}$ " x 16".

Loaned by: THE NATIONAL GALLERY OF CANADA, Ottawa, Ont. (Acquired, 1939).

Note: This exhibit is fortunate in having a dignified and beautiful *Head of Christ* by this early Venetian Master of world fame. The painting has "pictorial sensitiveness of color, light and atmosphere" so characteristic of this school. Masterpieces by Bellini are seldom available for loan.

Veronese, Bonifazio (1487-1553)

21. HOLY FAMILY

Sacra conversazione. In landscape, Mary seated, holding Christ Child, and Joseph with staff on the left. An attendant figure seated on right with large water jug, the cover of which she holds in her hand. Landscape with river and hills in the background.

Oil on canvas; Size: 29 $\frac{1}{2}$ " x 38 $\frac{1}{2}$ ".

Ex Collection: Count Apponyi; Andreas von Adamovich.

Loaned by: MRS. OTTO KORNER, Vancouver, B.C.

Note: The figures are influenced by Palma Vecchio.

School of Titian (Titian 1477-1576)

22. THE ARCHBISHOP QUERINI

Three-quarter length figure, bearded and mustachioed, of the archbishop, whose head is shaven; he is gowned in cape and muslin and sits in armchair

holding Bible or Prayer Book in left hand. Forefingers of both hands have rings of his office. To left is archbishop's crozier surmounted by a Cross. Oil on canvas; Size: 40 $\frac{1}{2}$ " x 33 $\frac{1}{2}$ ".

Exhibited: Detroit Institute of Arts, 1928.

Published: *Paintings by Titian*, Detroit Institute of Arts, 1928, Item 14, reprod.; Fischel, Oscar, *Titian* (Klassiker der Kunst), Stuttgart, 1927, p. 222, 322.

Loaned by: WILLIAM ROCKHILL NELSON GALLERY OF ART, Kansas City, Mo.

Note: Typical of the great Titian's genius, this follower has not flattered his sitter, but in the determined and slightly sceptical expression has revealed the manner in which life had affected his subject, as did his Master.

Cima Da Conegliano, Giovanni Battista (1459-1517/18)

23. MADONNA AND CHILD

Half-length Madonna behind a parapet supporting the Christ Child standing on a fold of her robe upon parapet. Both Madonna and Child haloed. Background shows mountainous landscape; horse and rider, and man afoot ascending road. A walled monastery on hill to right in background; an aspen tree with two turbaned, Oriental figures in middle distance.

Oil on panel; Size: 16 $\frac{1}{4}$ " x 13".

Ex Collection: Queen Maria Cristina of Spain; Prince del Drago.

Exhibited: M. Knoedler & Co., New York, 1938; California Palace of the Legion of Honor, San Francisco, 1938; Museum of Fine Arts of Houston, Texas, 1940; Toledo Museum, 1940; Fort Worth Art Association, Texas, 1940; Walters Art Gallery, Baltimore, Md., 1945; Denver Art Museum, 1948; Newark Museum, 1948.

Published: *Venetian Paintings of the 15th and 16th Centuries*, M. Knoedler & Co., April 11-April 30, 1948, No. 7, reprod.; *Exhibition of Venetian Paintings*, California Palace of the Legion of Honor, June 25-July 24, 1938, No. 20, reprod.; Cat. of Exhibit, Museum of Fine Arts of Houston, March, 1940, No. 1; *Four Centuries of Venetian Painting*, Toledo Museum, March, 1940, No. 18, reprod.; *Old Masters*, Fort Worth Art Assn., December, 1940, No. 10; *Development of Portraiture*, Walters Art Gallery, February 24-May 1, 1945; *Italian Renaissance and Baroque Art*, Denver Art Museum, December 17-January 10, 1948, No. 12; *Christmas Painting*, Newark Museum, December 6, 1948-January 9, 1949.

Loaned by: M. KNOEDLER & CO., INC., New York, N.Y.

Note: Cima, who was so-called because in most of his pictures he introduced the hilly landscape around his own country, was influenced by Giovanni Bellini. He began in tempera, but soon adopted the new medium of oil. His works are found in Milan, Parma, and Venice, where he did many important works for the churches.

Alamanno, Pietro (Active 1466-1498)

24. MADONNA AND CHILD ENTHRONED (Signed)

Madonna (wearing a crown, haloed and holding Christ Child, also haloed, standing on lap) is seated on an architectural throne raised on a dais, within a gold and pointed arched panel supported by engaged spiral colonettes. The

corners of the gold panel are delicately incised with floral motifs. Madonna is robed in cloak elaborately ornamented with floral pattern. Above her head, pendant on the cloth hanging draped behind her, are oranges. On dais is sprig of cherries. Signed on throne base, "Petrus Alamanus Civis Asculanus pinxit". Tempera on panel; Size: 44½" x 20".

Ex Collection: Alexander Barker, London, 1874; E. J. Sartoris, Paris, 1917.

Exhibited: Royal Academy of Fine Arts, London, 1876; Musée des Arts decoratifs, Paris, 1911; California Palace of the Legion of Honor, San Francisco, 1934; Stendahl Galleries, Los Angeles, 1935; Detroit Institute of Arts, 1938; Wildenstein & Co., New York, 1947.

Published: Crowe & Cavalcaselle, *A History of Painting in North Italy*, New York, 1912, Vol. I, p. 99, note 5, No. 10; Graves, Algernon, *A Century of Loan Exhibitions*, London, 1913, Vol. I, p. 7; Reinach, S., *Repertoire de Peintures*, Vol. 5, Paris, 1922, p. 313 (engraving after drawing of Paride Weber); Drey, Franz, *Carlo Crivelli*, Munich, 1927, pl. LXXXVI; Serra, Luigi, *Pietro Alamanno*, Rassegna marchigiana, VIII, April, 1930, p. 218; *Sixteenth loan of Old Masters Italian paintings of the 14th to 16th century*, Detroit Institute of Arts, March 8-March 30, 1933, No. 93; Serra, Luigi, *L'Arte nelle Marche, il periodo del Rinascimento*, Rome, 1934, Vol. II, pp. 402, 403; van Marle, Raimond, *The Development of the Italian Schools of Painting*, The Hague, 1934, Vol. XV, p. 88, fig. 55; 25 *Masterpieces of European Painting*, Stendahl Galleries, Los Angeles, 1935, No. 1; *Exhibition of Venetian Painting from the 15th century through the 18th*, California Palace of the Legion of Honor, June 25-July 24, 1938. Loaned by: WILDENSTEIN & CO., INC., New York, N.Y.

Note: This lovely painting with its use of fruit and heavily brocaded gown, is very much in the manner of the Venetian Master, Carlo Crivelli, whose pupil Pietro was. He did a fine Virgin and Child altarpiece for the Church of Saint Marie della Carita at Ascoli.

Lotto, Lorenzo (1480-1556)

25. PORTRAIT OF A MAN

Half-length portrait of a man with mustachios and thin beard, wearing beret and collared cloak with lace fringe at neck and sleeves. A seal ring is worn on forefinger of left hand which holds open page of book. Signed and dated at top of canvas left and right, "L. Lottvs, F., A.D. MDXXXXI".

Oil on canvas; Size: 34¼" x 27½".

Ex Collection: Louis Phillippe, Chateau de Ris Orangis (King of France); Pinard, Paris; M. Chefdebien.

Loaned by: WILDENSTEIN & CO., INC., New York, N.Y.

Note: Authenticated by Bernhard Berenson. Lorenzo was a pupil of Alvise Vivarini and his early paintings show this influence. He painted in Naples, Venice, and in 1509 executed frescoes, no longer extant, in the Vatican at Rome. From that time his works show influences of Raphael as well as of Vivarini. In 1524 he painted frescoes for a number of churches in and near Bergamo which contain his works. In later life, he showed the influence of Titian; his best works are his altarpieces and portraits.

Folchetti, Stefano (Active 1492-1513)

26. THE VIRGIN AND CHILD ENTHRONED, SURROUNDED BY SAINTS AND ANGELS

Mary seated on architectural throne, her left hand holding orb, symbol of the World, with Christ Child seated in her lap, His right hand raised in blessing.

St. Catherine of Alexandria with palm and wheel (symbol of her martyrdom) kneels before her. At the left is Mary Magdalen holding box of ointment in her left hand. Behind her, other female saints. To right of St. Catherine, St. Christina with small stone by her side (symbol of her Martyrdom), St. Agnes holding a lamb, her attribute. The Virgin is surrounded by angels, two kneeling at her head offering crowns, four standing just above, blowing trumpets. Putti on uppermost cornice of throne, holding garlands seen over Mary's head. Tempera on panel; Size: 16½" x 27¾".

Ex Collection: Eugen Steimer, Baden, Switzerland.

Exhibited: The Detroit Institute of Arts, 1933; Museum of Fine Arts of Houston, Texas, 1940; Baltimore Museum of Art, 1946.

Published: *Loan Exhibition of Italian Paintings from the XIV to the XVI Century*, The Detroit Institute of Arts, March 8-March 30, 1933, No. 91; *Musical Instruments and Their Portrayal in Art*, Baltimore Museum of Art, April 26-June 2, 1946, No. 10.

Loaned by: M. KNOEDLER & CO., INC., New York, N.Y.

Note: This artist was influenced by the circle of Carlo Crivelli, one of the great Venetian Masters of the middle 15th Century.

Bissolo, Francesco (c. 1475-1559)

27. THE ANNUNCIATION

The Angel of Annunciation appearing before Mary in her room, carrying the Annunciation lily in her left hand. Mary kneels at *prie dieu* reading from a holy book, her hands crossed in adoration at her breast. Through opening at back of room, is a hilly landscape rising from a river bank. A dove, symbol of the Holy Ghost, flies through the opening toward Mary.

Oil on panel; Size: 43" x 39".

Ex Collection: Count Manfrini, Venice; Robert H. and Evelyn Benson, Park Lane, London.

Exhibited: New Gallery, London, 1894-5; Burlington Fine Arts Club, London, 1912; Manchester Art Gallery, 1927.

Published: Berenson, Bernhard, *The Venetian Painters of the Renaissance*, New York, 1894, p. 92; *Exhibition of Venetian Art*, New Gallery, London, 1894-5, p. 7, No. 35; Berenson, Bernhard, *The Study and Criticism of Italian Art*, London, 1912, Vol. I pp. 124-125; *Early Venetian Pictures*, Burlington Fine Arts Club, London, 1912, p. 48, No. 46, reprod. Pl. XXXVI; Borenius, Tancred, *La Mostra di Dipinti Veneziani Primitivi*, Burlington Fine Arts Club, in *Rassegna d'Arte*, Vol. XII, 1912, p. 91, reprod.; Crowe and Cavalcaselle, *Painting in North Italy*, Ed. T. Borenius, London, 1912, Vol. 1, p. 293; *Loan Exhibition of the Benson Collection of Old Italian Masters*, Manchester Art Gallery, 1927, p. 20, No. 46.

Loaned by: WILDENSTEIN & CO., INC., New York, N.Y.

Note: Bissolo derives his interest in part from having been a pupil and assistant of Giovanni Bellini, the greatest of the early Venetian Masters. Bellini's influence can be partially seen in the expression of Mary and the fullness of her robes. Later, he was influenced by Vincenzo Catena, whose painting of "The Madonna and Child with St. Peter and St. Catherine of Alexandria" is in the exhibit. The *prie dieu* is inscribed "Franciscvs Bissolo".

Vecchio, Palma (About 1480-1528)

28. THE DRUNKENNESS OF NOAH

In an extensive landscape, Noah lies asleep naked under a tree around which grows a grape vine with cluster of grapes. His three sons to right in classical robes stand in discussion. In right middle distance, a group of buildings with a road curving by them and a pond by the buildings with a peasant fishing from the bank. In left distance, a castle on the hillside; trees seen to right. Oil on canvas; Size: 26" x 60".

Ex Collection: Rt. Hon. W. E. Gladstone, London, 1875.

Exhibited: Montreal Museum of Fine Arts, 1952; Coe College, Cedar Rapids, Ia., 1952; University of Minnesota Gallery, 1952.

Published: Heil, W., *Bulletin of DIA*, VIII, 1926-7, p. 50; Berenson, Bernhard, *Pittura*, 1936, p. 351; Gombosi, Gyorgy, *Palma Vecchio*, 1937, p. 126 (who assumes a new artist, called the Noah Master, from the panel); *Six Centuries of Landscape*, Montreal Museum of Fine Arts, 1952, No. 13; *Centennial Exhibition*, Coe College, Cedar Rapids, Ia., 1952, No. 1.

Loaned by: THE DETROIT INSTITUTE OF ARTS, Detroit, Mich.

(Acquired by purchase, 1926—companion piece to *The Sacrifice of Noah*).

Note: Palma Vecchio developed more than other artists of his day the famous theme of the "Santa Conversazione" grouping the Holy Family informally in the out of doors. By his coloring, his treatment of form, he is rated with both Titian and Giorgione. His paintings are found in the Borghese, and Barberini Palace, Rome, and the Academy, Venice. Typical of Venetian art, the Story of Noah offers a good opportunity to the artist to create his favorite "Arcadian Landscape". The above subject can be related to Biblical texts. Genesis IX, verses 20-22: "And Noah began to be an husbandman, and he planted a vineyard: And he drank of the wine, and was drunken; and he was uncovered within his tent. And Ham, the father of Canaan, saw the nakedness of his father and told his two brethren (Shem and Japheth) without".

Biagio, Vincenzo Di (Catena) (Active 1495-1531)

29. THE REST ON THE FLIGHT TO EGYPT

Madonna and Child with Joseph seated near a wood, which is seen to the left of Mary who holds the infant Jesus in her lap. A contemplative Joseph holding a rosary, with cloak over shoulders and a pilgrim bag, sits at the right. In background, a distant view with a town on a lakeshore and a monastic building on the hill.

Oil on canvas; Size: 52½" x 33½".

Ex Collection: Sir Henry Hoare of Stourhead; J. P. Heseltine, London; William Harrison Woodward, London.

Exhibited: The Royal Academy, London, 1930; Society of the Four Arts, Palm Beach, 1949; Los Angeles County Fair, Pomona, 1951.

Published: Reinach, S., *Repertoire de Peintures*, Paris, 1905, Vol. 1, p. 344, No. 2; Venturi, A., *Storia dell'arte Italiana*, Vol. VII, Part IV, Milan, 1915, p. 575, Fig. 357; Berenson, Bernhard, *The Study and Criticism of Italian Art*, London, 1912, Vol. 1, p. 132; Borenius, Tancred, Editor, *A History of Painting in North Italy*, by Crowe & Cavalcaselle, New York, 1912, Vol 1, p. 362; Baker, C. H. Collins, *Notes on Pictures at Drayton House*, Burlington Magazine, Feb., 1928, pp. 93-96; Constable, W. G., *Paintings by Italian Masters in the Possession of Wm. Harrison Woodward*, Oxford, 1928, Plate XXIII, cat. pp.

21-23, No. 23; *Exhibition of Italian Art 1200-1900*, The Royal Academy, January 1-March 8, 1930, No. 376; *Early European Paintings*, Society of the Four Arts, Palm Beach, January 7-January 30, 1949, No. 24; *One World of Art*, Los Angeles County Fair, September 14-September 30, 1951, reprod.

Loaned by: M. KNOEDLER & CO., INC., New York, N.Y.

Note: Catena was a transitional artist between Bellini whose pupil he was, and the famous Giorgione. He is one of the Venetian eclectics, and shows in his earlier works the influence of Carpaccio, Alvise Vivarini, and the Bellini. His best work was done in his later period under the influence of Giorgione. Catena decorated several churches in Venice and also painted the altarpiece in the Ducal Palace. In "Rest on the Flight to Egypt", the influence of Giorgione is shown in the finely portrayed landscape, in the expressions, the naturalness, the draperies, and other details.

Biagio, Vincenzo Di (Catena) (Active 1495-1531)

30. THE MADONNA AND CHILD WITH SAINT PETER AND

ST. CATHERINE OF ALEXANDRIA (Painted about 1505)

Half-length Madonna with St. Peter at left reading a Holy Book, St. Catherine of Alexandria right. All three stand behind a parapet. Seated against cushions on the parapet beside Mary is the Christ Child. In background, mountainous landscape; monastic buildings in distance and woods; leafless tree at right.

Oil on panel; Size: 32 $\frac{1}{4}$ " x 42".

Ex Collection: Widener, Philadelphia.

Published: Reinach, S., *Repertoire de Peintures*, Paris, 1910, Vol. III, p. 472, reprod.; Berenson, Bernhard, *Venetian Painting in America*, New York, 1916, pp. 248-249, Fig. 102, reprod.

Loaned by DUVEEN BROTHERS, INC., New York, N.Y.

Note: Bernhard Berenson and Prof. Suida, who agree with one another in communications to Duveen Brothers, state that this is a masterpiece of Catena's first manner and that he is influenced by Giovanni Bellini and Giorgione. The style with the formal folds of the costumes and arrangement of the figures is reminiscent of early Renaissance painting; however, the use of light and shade, shadow and development of tactile values and perspective are illustrative of the new spirit of the age. In this interesting work of Catena, one senses in a certain severity in the treatment of the figure, a Carpaccio-like similarity, or perhaps that of the Vivarini, both of whom influenced Catena.

Tintoretto, Jacopo Robusti (1518-1594)

31. MADONNA AND CHILD

Three-quarter length Madonna with aura of light about her head, seated with Christ Child on her lap. Her head is covered with transparent veil which falls to her shoulders over which is draped voluminous blue robe.

Oil on canvas; Size: 36 $\frac{1}{4}$ " x 28 $\frac{1}{2}$ ".

Ex Collection: Baron Alfred de Rothschild, Paris, Durlacher Bros., N.Y.

Published: Art News, February 19, 1927, p.l., reprod.; C. M. A. Bull, March, 1927, reprod.; Art News, May 14, 1927, p. 51, reprod.; Burl. Mag., August, 1927, p. 55, reprod.; C. M. A. Handbook, 1928, reprod. p. 30; Venturi, A., *Stor. d. Arte Ital.*, 1929, Vol. IX, pl. 4, p. 685, Fig. 486; Venturi, A., *Ital.*

Ptgs. in America, 1931, pl. CCCV; Berenson, Bernhard, *Ital. Pict. of the Ren.*, 1932, p. 558.

Loaned by: THE CLEVELAND MUSEUM OF ART, Cleveland, Ohio, (owned by the John Huntington Collection; purchased 1927).

Note: Dated about 1560; by A. Venturi Von Hadelm, 1570. Tintoretto's world fame rests upon the sense of life, of health and poetry he gave his figures, and especially upon his unique feeling for light and color, which literally shimmers in many of his canvases, seen in the two examples of this exhibition. Among his masterpieces of wide renown are the "Crucifixion" in the Scuola di San Rocco, and "The Last Supper" in San Giorgio Maggiore, both in Venice, the "Bacchus and Ariadne", in the Doge's Palace, and the "Miracle of St. Mark", in the Academy, Venice. Many portraits by him as well as religious paintings can be found today in the larger museums of the United States. The above painting is a particularly lovely example.

Tintoretto, Jacopo Robusti (1518-1594)

32. PORTRAIT OF THE DOGE, ANDREA GRITTI

Quarter-length portrait shows a doge with thin beard, who wears a turban-like cap, heavily embroidered with gold; over his shoulders is a cape also heavily embroidered with gold.

Oil on canvas; Size: $21\frac{3}{4}$ " x 17".

Ex Collection: Comte d'Espagnac, Paris; Gaston Menier, Paris.

Exhibited: Wildenstein & Co., New York, 1947.

Published: *Tableaux Composant la Galerie de M. le Cte d'Espagnac*, Paris, 1838; *Vente Comte d'Espagnac*, Paris, 1868; No. 38, p. IV of preface by Theophile Gautier; *Art Digest*, February 1, 1947; documented by Bernhard Berenson, October 30, 1946.

Loaned by: WILDENSTEIN & CO., INC., New York, N.Y.

Note: It has been well said of his portraits that Tintoretto "always renders the man at his best, in glowing health, full of life and determination", a statement clearly seen in the portrait above.

Tintoretto, Jacopo Robusti (1518-1594)

33. PORTRAIT OF A DOGE (Signed; ca. 1565)

Three-quarter length profile figure of elderly Doge with full mustachios and long beard, standing and facing left, clad in long velvet cloak trimmed with ermine at centre and also edging long sleeves. Right hand extended and left holds gloves.

Oil on canvas; Size: $47\frac{1}{2}$ " x 39".

Ex Collection: Palazzo de Blaas, Venice; Eissler, Vienna.

Loaned by: JACQUES SELIGMANN & CO., INC., New York, N.Y.

Note: Inscribed on canvas, "Etatis Sunae anno LXII".

Moroni, Giovanni Battista (1520-1578)

34. PORTRAIT OF AN ENGRAVER

Half-length portrait of engraver with beard and mustachio, wearing a black cap and sleeveless coat standing behind a table. The engraver carries glove

in left hand and in right an inscribed card dated 1552. On table in foreground, a vellum book inscribed with date 1552 and word "Greso". At extreme right, graver's tool and papers held by metal clip. Left back, a pen, inkwell and sealing wax. Through a window, a square and houses and a few people in a wide street.

Oil on canvas; Size: 38½ x 45".

Ex Collection: Mr. R. S. Holford, 1808-1892; Sir George Lindsay Holford, Gloucestershire; Arthur Thomas Lloyd, Wantage, Berkshire.

Exhibited: The Burlington Fine Arts Club, London, 1921-2; Denver Art Museum, 1948; Columbus Gallery of Fine Arts, 1952.

Published: *The Holford Collection, One Hundred and Seven Pictures at Westonbirt in Gloucestershire*, The Burlington Fine Arts Club, London, Winter, 1921-2, No. 56; *Italian Renaissance and Baroque Art*, Denver Art Museum, December 17-January 10, 1948, No. 15; *A Tour of Famous Cities*, Columbus Gallery of Fine Arts, October 3-November 16, 1952, No. 30; Benson, Robert, *Catalogue of the Holford Collection*, privately printed 1924, reprod. pl. LVa, p. 67, No. 56. Loaned by: M. KNOEDLER & CO., INC., New York, N.Y.

Note: Moroni excelled in portraiture, and achieved such fame that Titian sometimes returned Bergamese clients, who had come to him in Venice, back again to Bergamo to be painted by Moroni of their own province.

II Bassano, Jacopo Da Ponte (1510-1592)

35. SPRING SOWING

Peasant sowing seed, which is carried in a basket on left arm; his wife holding their small child at left near large tree stump. In middle foreground, a white cloth on which are loaf of bread and iron pot with ladle. Extreme right, half filled sack and a shepherd dog. Large tree at right end of picture. Middle distance, thatched roof of cottage; blue hills in background.

Oil on canvas; Size: 24" x 20".

Ex Collection: Mrs. Paech, Switzerland.

Loaned by: M. KNOEDLER & CO., INC., New York, N.Y.

Note: Il Bassano was a pupil of Veneziano, but his mature style is derived from Titian. He also did portraits and had many important sitters, such as, one or two of the notable Doges of his time, and the portraits of the great literary men and poets, Ariosto and Tasso. Jacopo's special contributions, as the above painting shows, were his naturalistic renderings of the country and his use of the genre subject including simple peasant life and its occupations—all of which he passed on to his son, Francesco. The strong sense of form and movement can be seen in the above picture. His work is found in Venice, Florence, Milan, Paris, etc.

Bassano, Francesco Da Ponti Di (1549-1592)

36. SPRING

Landscape with peasant, wife and four children, all engaged in farming activities, surrounded by animals and fowls. To right, a corner of farmhouse and bake oven; a ruined shed to left. The peasant, who is seated holding a tub, is milking a goat; his wife, kneeling, is making ready a wooden bucket; one of the sons in left distance is tending sheep, another, near his mother, apparently is holding a pail; a third walks with dog toward his brother with a hare affixed

to stick against his shoulder; while a fourth stands behind the oven and prepares loaves of bread at the table. In foreground, beginning at right are seen a cage, a crowing cock, a hen and brood of chicks, two hounds, and a hunting dog lying curled at left. In middle distance to left, a cavalier on horse riding away; at right, a hedged garden and cypress tree, while on horizon is expanse of country with towns and mountains. Birds in flight over centre area.

Oil on canvas; Size: 43" x 67".

Loaned by: THE ART GALLERY OF TORONTO, Toronto, Ont. (Acquired by purchase).

Note: Francesco, who learned to paint in the studio of his father, Jacopo, painted a "series of historical pictures in the Doge's Palace" in Venice. His pictures may also be found in many of the Venetian churches. The scene above shows the naturalism in landscape and the use of genre, which the artist had learned from his father. Berenson comments that the Bassani painted the first landscapes in the modern sense of the term.

Bassano, Francesco Da Ponti Di (1549-1592)

37. THE PARTING OF JACOB AND ESAU

A large landscape with shepherd seated in left foreground. Jacob and Esau seen standing in middle ground behind oxen. Sheep, goats, oxen and dogs; tubs, kettles and baskets, in the middle foreground. To the left, a flock of sheep, and shepherd reclining on robe. Right, middle distance, shepherd leading his sheep. Mountains in the distance with rays of sun streaming down. Oil on canvas; Size: 31" x 44 $\frac{1}{4}$ ".

Loaned by: MRS. OTTO KORNER, Vancouver, B.C.

Tintoretto, Domenico Robusti (1562-1637)

38. PORTRAIT OF A VENETIAN SENATOR

Three-quarter length figure of a Senator, with mustachios and beard, wearing a velvet robe of office. Edge of robe and sleeves trimmed with ermine. On right shoulder is broad band elaborately designed in cut velvet.

Oil on canvas; Size: 34 $\frac{1}{2}$ " x 36".

Ex Collection: a Bavarian nobleman.

Exhibited: Knoedler Gallery, 1938; California Palace of the Legion of Honor, San Francisco, 1938; Museum of Fine Arts, Houston, Texas, 1940; Philbrook Art Museum, Tulsa, Okla., 1940.

Published: *Venetian Paintings of the 15th and 16th Centuries*, Knoedler, April, 1938, No. 17; *Venetian Paintings*, California Palace of the Legion of Honor, June-July, 1938, No. 53, reprod.; catalogue of exhibit, Museum of Fine Arts, Houston, March, 1940, No. 3, reprod. on cover; *Connoisseur*, March, 1936, p. 160.

Loaned by: M. KNOEDLER & CO., INC., New York, N.Y.

Note: Domenico, disciple of his father, Jacopo Tintoretto, though never his equal, painted many of the important personages of the time. He is best known for his portraits.

MISCELLANEOUS SCHOOLS

Costa, Lorenzo (1460-1535) (School of Ferrara-Bologna)

39. MADONNA AND CHILD, ENTHRONED WITH ST. MARGARET

Mary, haloed, with Christ Child suckling at the breast, is enthroned under a

baldachino. A peacock, symbol of immortality, stands on one arm of throne and an oriole on the other. St. Margaret, her hands crossed, holding her attribute—the palm of martyrdom in right hand, stands to right of throne. A dead dragon is at her feet. The gold panel behind Virgin is incised with rays. In the arch of the frame above, is figure of the dead Christ standing in the tomb and behind Him, the Cross. Below arch in horizontal area is inscription, "Ave Mater Dei Memento Me" (Hail Mother of God, remember me). Tempera on panel; Size: 10½" x 15¼".

Ex Collection: Count Stroganoff of Rome.

Loaned by: M. KNOEDLER & CO., INC., New York, N.Y.

Note: Works by this artist are found in the museums at Berlin, Florence, London, Paris and elsewhere.

Francia, Francesco (Ca. 1450-1517)

40. HOLY FAMILY

Mary, seated with the Christ Child; St. Peter (?) with key, to left looking on, and St. John the Baptist with Cross, in lower left foreground. Hilly landscape background.

Oil on panel; Size: 28" x 20½".

Loaned by: MRS. OTTO KORNER, Vancouver, B.C.

Note: According to Christian iconography, a Holy Family group includes Joseph. The figure with key, the attribute of Peter, would suggest that we have here Mary and St. Peter. Peter is seen very rarely in such paintings.

School of Lucca (15th Century)

41. MADONNA AND CHILD WITH SAINTS

Tondo showing Madonna seated on architectural throne, with Christ Child on a pillow resting on her knee and suckling at her breast. St. Jerome with hands clasped in prayer attitude, partially seen on left; and on right, St. Catherine holding rim of broken wheel—symbol of her martyrdom. Head of donor seen in profile in lower foreground holding Cap in reverent attitude.

Oil on panel; Size: 48" diameter.

Ex Collection: F. Lathrop, New York.

Exhibited: Detroit Institute of Arts, 1933; Los Angeles County Museum, 1934; Stendahl Art Galleries, Los Angeles, 1935; Montreal Museum of Fine Arts, 1942; Wildenstein & Co., New York, 1947.

Published: Berenson, Bernhard, *Rassegnad'arte*, March, 1906, p. 36; van Marle, Raimond, *The Development of the Italian Schools of Painting*, The Hague, 1931, XIII, p. 225, fig. 153, (here shown as Mainardi); *16th Loan Exhibition of Old Masters: Italian Paintings of the XIV to XVI Century*, Detroit Institute of Arts, March 8-March 30, 1933, No. 35; *European Painting by Old and Modern Masters*, Los Angeles County Museum, June 13-August 5, 1934, No. 3; *Masterpieces of Painting*, Montreal Museum of Fine Arts, February 5-March 8, 1942, No. 108, p. 71.

Loaned by: WILDENSTEIN & CO., INC., New York, N.Y.

Note: Above the Virgin's head are the arms of the Guinigi and Buonvisi families.

DRAWINGS

Sienese School

Bazzi, Giovanni Antonio (Called Sodoma) (1477-1549)

1. HEAD OF THE VIRGIN AND ST. ANNE

Published: Constable, W. G., *Old Master Drawings*, Vol. IX, Pl. 30.

Loaned by: SCHOOL OF FINE ART, REGINA COLLEGE, Regina, Sask.
(Mackenzie Collection).

Note: This drawing is a copy after the famous painting by Leonardo.

Florentine School

Mantegna, Andrea (1431-1506)

2. STUDY OF MAN STANDING

Pen and bistre; Size: $10\frac{1}{4}'' \times 7\frac{1}{4}''$.

Loaned by: SCHOOL OF FINE ART, REGINA COLLEGE, Regina, Sask.
(Mackenzie Collection).

Note: On reverse, Figure of Youth, dated 1501.

Florentine Early XVI Century

3. FEMALE FIGURE WITH CHALICE

Pen and bistre.

Ex Collection: Rosenheim Collection.

Loaned by: SCHOOL OF FINE ART, REGINA COLLEGE, Regina, Sask.
(Mackenzie Collection).

Roman School

Michelangelo Buonarroti (1475-1564)

4. STUDIES OF LIMBS

Pen and bistre; Size: $6\frac{1}{2}'' \times 5''$.

Ex Collection: D'Hendicourt Collection.

Loaned by: SCHOOL OF FINE ART, REGINA COLLEGE, Regina, Sask.
(Mackenzie Collection).

Note: Old inscription, "MIC BON".

Venetian School

Correggio, Antonio (1494-1534)

5. HEAD OF A YOUNG GIRL

Red crayon; Size: $7\frac{3}{4}'' \times 5\frac{1}{4}''$.

Loaned by: SCHOOL OF FINE ART, REGINA COLLEGE, Regina, Sask.
(Mackenzie Collection).

Veronese, Paolo (1528-1588)

6. PROFILE PORTRAIT OF A MAN IN ARMOUR

Black chalk, heightened with white; Size: $14\frac{1}{2}'' \times 10''$.

Ex Collection: Sir Joshua Reynolds; Marquis de Bailleul.

Loaned by: SCHOOL OF FINE ART, REGINA COLLEGE, Regina, Sask.
(Mackenzie Collection).

Note: Bears the collection stamp of both collectors.

7. STUDY FOR A FRESCO

Black and white chalk on white paper; Size: $7\frac{1}{4}''$ x $11\frac{3}{4}''$.

Ex Collection: J. C. Robinson.

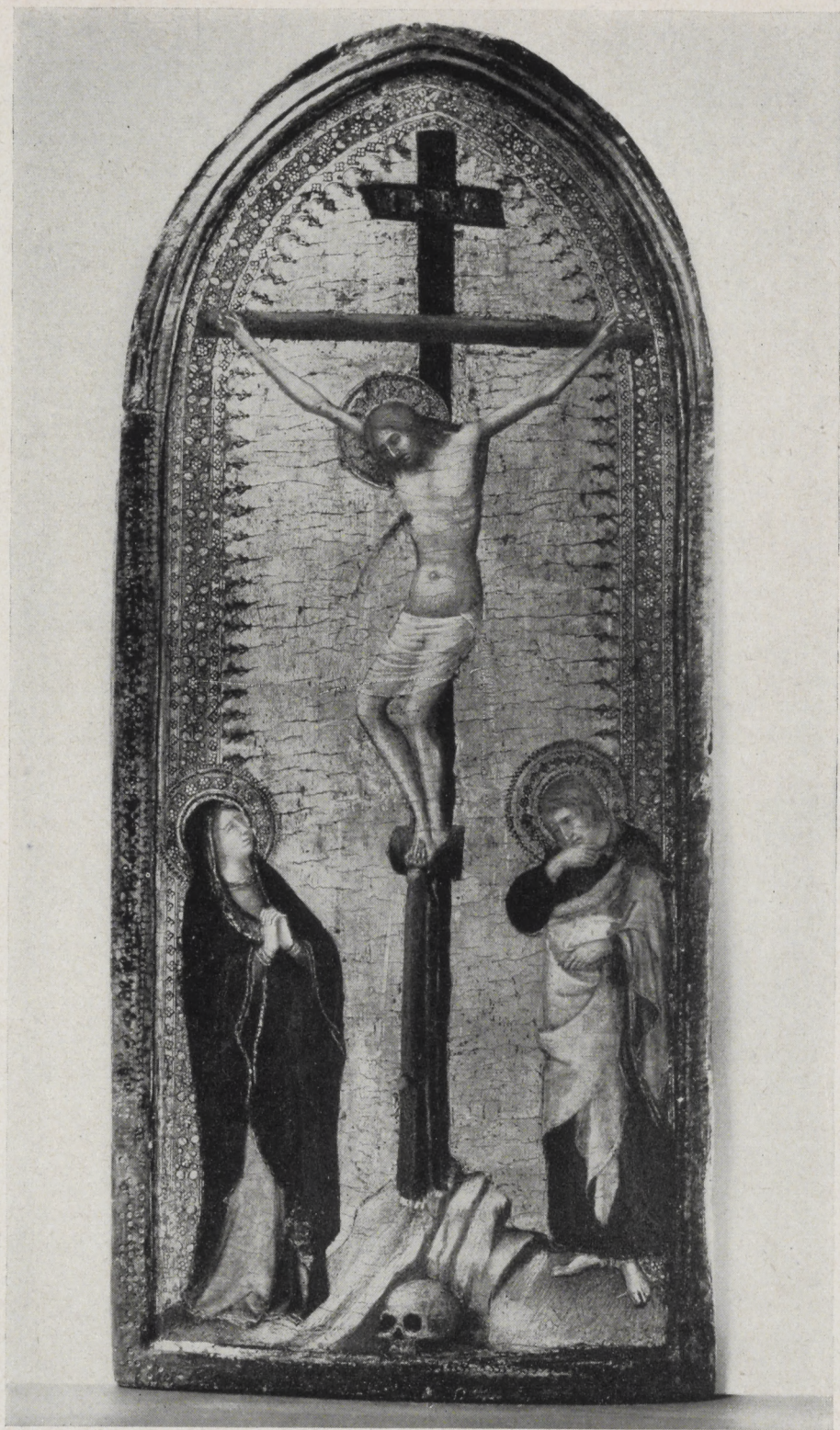
Loaned by: SCHOOL OF FINE ART, REGINA COLLEGE, Regina, Sask.
(Mackenzie Collection).

Anonymous (First Quarter of XVI Cent.)

8. ADORATION OF THE HOLY INFANT

Pen and bistre wash; Size: $10\frac{1}{4}''$ x $14\frac{1}{2}''$.

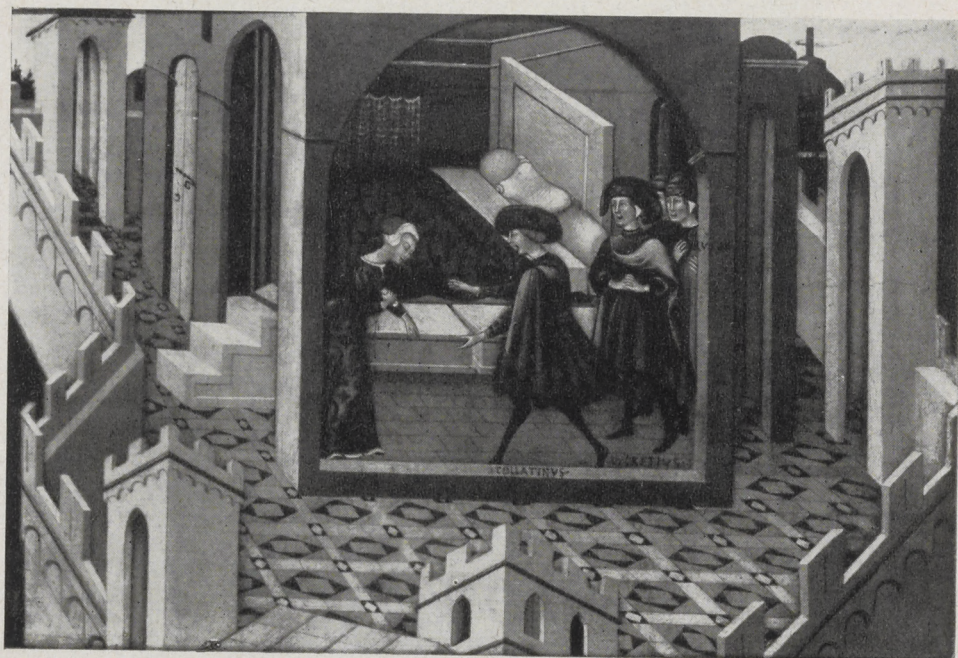
Loaned by: SCHOOL OF FINE ART, REGINA COLLEGE, Regina, Sask.
(Mackenzie Collection).



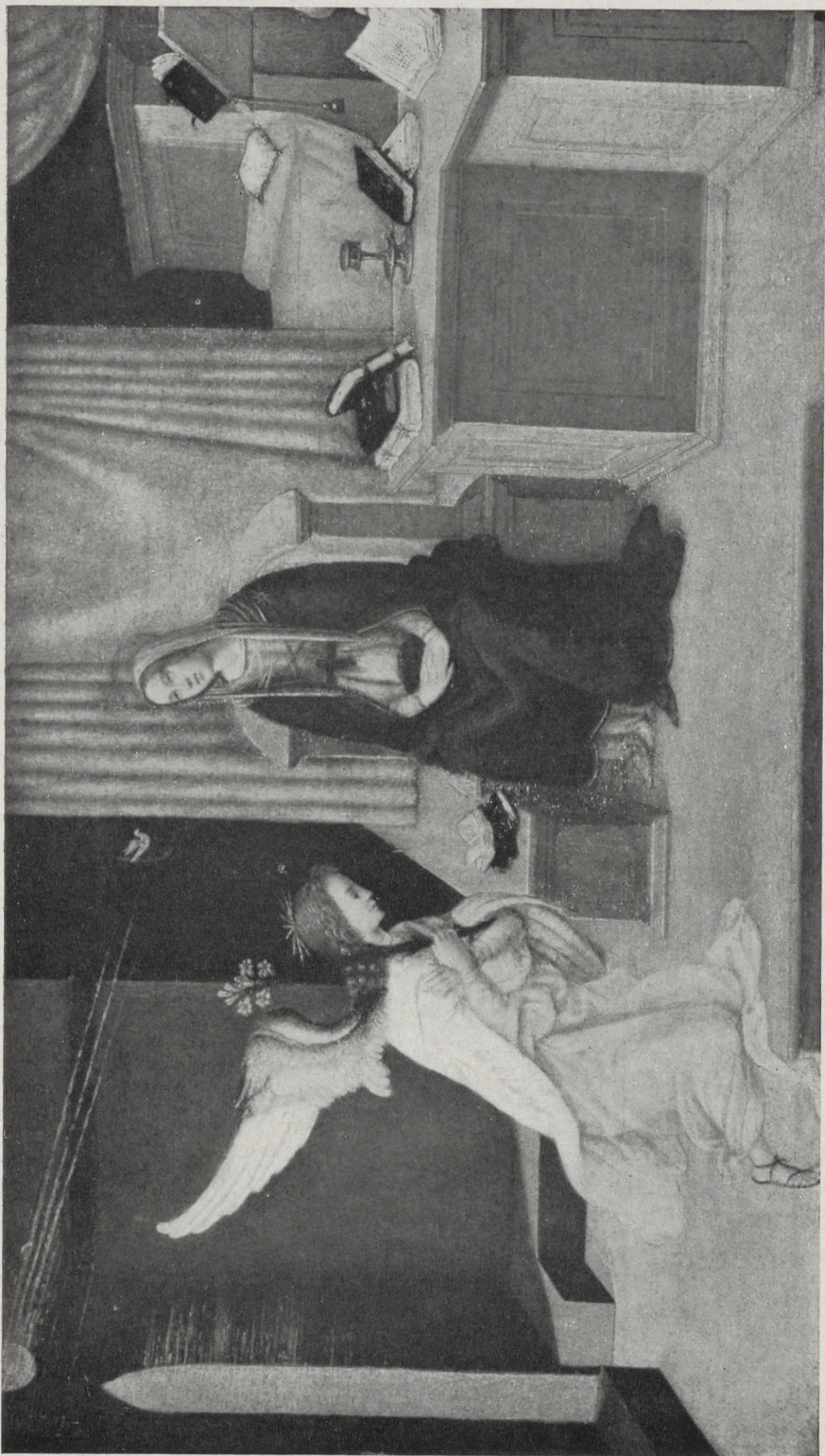
No. 2—CRUCIFIXION *Barna da Siena* (14th Century)
SIENESE SCHOOL *Loaned by: Wildenstein Gallery, New York*



NO. 1—MADONNA AND CHILD ENTHRONED
School of Duccio (14th Century)
 SIENESE SCHOOL
 Loaned by: M. Knoedler Gallery, New York



NO. 4—THE DEATH OF LUCRETIA
Giovanni di Paolo (1403-1483)
 SIENESE SCHOOL
 Loaned by: M. Knoedler Gallery, New York



No. 9—ANNUNCIATION
Filippino Lippi (1406-1469)
FLORENTINE SCHOOL
Loaned by: Wildenstein Gallery, New York



NO. 11—MADONNA AND CHILD
Botticelli (1444-1510)

FLORENTINE SCHOOL

Loaned by: The Montreal Museum of
Fine Arts



NO. 8—ANGEL PLAYING A LUTE
Melozzo da Forlì (1438-1494)

FLORENTINE SCHOOL

Loaned by: M. Knoedler Gallery, New York



NO. 33—PORTRAIT OF A DOGE
Tintoretto (1518-1594)

VENETIAN SCHOOL

*Loaned by: Jacques Seligmann
Gallery, New York*



NO. 31—MADONNA AND CHILD

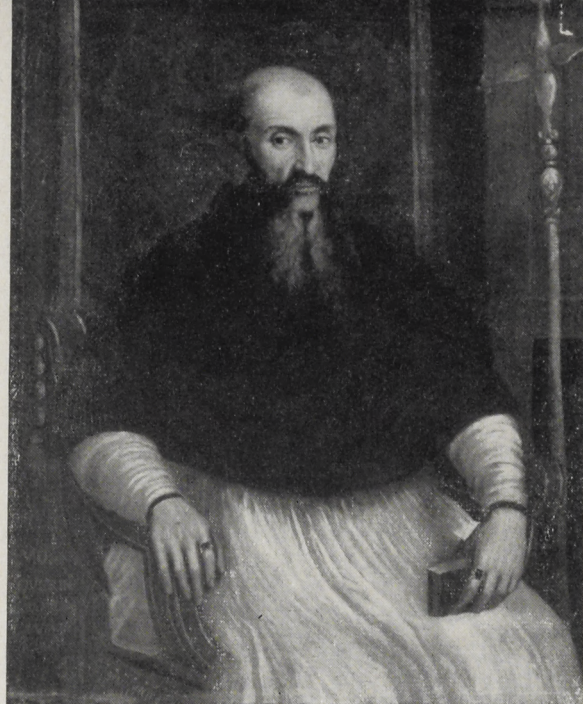
Tintoretto (1518-1594)

VENETIAN SCHOOL

Loaned by: The Cleveland Museum of Art

No. 22—THE ARCHBISHOP QUERINI
School of Titian (Titian 1477-1576)
VENETIAN SCHOOL

Loaned by: William Rockhill Nelson Gallery
of Art, Kansas City, Mo.



No. 30—THE MADONNA AND CHILD WITH ST. PETER AND
ST. CATHERINE OF ALEXANDRIA

Catena (active 1495-1531)

VENETIAN SCHOOL

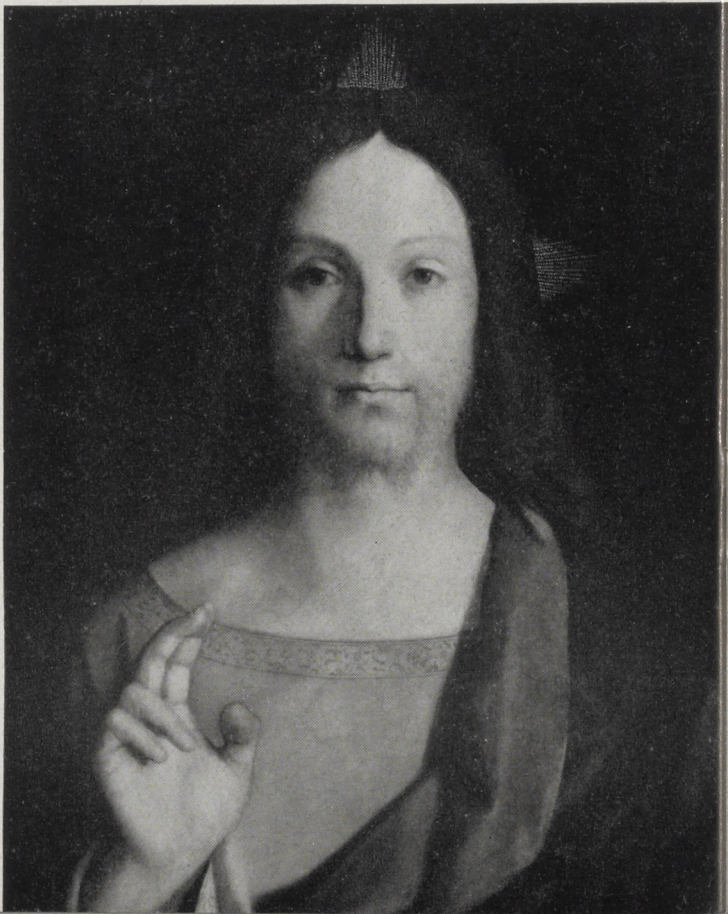
Loaned by: Duveen Brothers Gallery, New York



NO. 32—PORTRAIT OF THE DOGE
ANDREA GRITTI
Tintoretto (1518-1594)
VENETIAN SCHOOL
Loaned by: Wildenstein Gallery,
New York



NO. 20—HEAD OF CHRIST
Giovanni Bellini (ca. 1430-1516)
VENETIAN SCHOOL
Loaned by: The National Gallery
of Canada





NO. 28—THE DRUNKENNESS OF NOAH

Palma Vecchio (ca. 1480-1528)

VENETIAN SCHOOL

Loaned by: The Detroit Institute of Arts.



NO. 36—SPRING

Francesco Bassano (1549-1592)

VENETIAN SCHOOL

Loaned by: The Art Gallery of Toronto

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